

Introduction

by *Silvana Borutti*

The eighth number of this journal is divided into 5 sections.

The issue opens with a monographic part dedicated to *Philosophy and Architecture. Experiences of the Twentieth Century*, edited by Silvana Borutti. This section was born from the possibility, gladly accepted by the editors of the magazine, to make public an unpublished text by the philosopher Mario Trinchero on the idea of architecture of the Turin architect Leonardo Mosso. This essay is preceded by a presentation that suggests how to orient oneself in the arduous and anti-academic style of the philosopher. Trinchero shows how much philosophical reflection on the language of architecture is present in Mosso's interest in the concept of structure as a transformation operator. Mariacarla Molè's contribution reconstructs the utopian humus in which Mosso's modular architectural thought develops through experimentation and programming work.

The exploration of twentieth-century architectural thought is enriched with contributions concerning the very rich Milanese context. The essays by Deianira Amico and Emilio Renzi refer to the ethical sense of building and living, recalled both by Antonio Banfi teaching, with his analysis of the crisis of civilization and culture, and by Enzo Paci's writings on the city as an ideal type and as an environment of harmonious vital relationships. In Amico's article we read how architectural thought has found an important space in the magazine "Corrente di vita giovanile" founded by Ernesto Treccani, and how the architects of Studio BBPR have given architecture and art a fundamental role in moral education. Daniele G. Papi's essay closes this monographic part by analyzing the twentieth century as the century that

intellectually reconstructs the archaeology of the constitutive elements of modern architectural thinking, that is geometry and purpose, up to the global architecture of the post-modern, and to archaeology combined with the machine in the super-modern.

In the usual section dedicated to his "Scattered Papers", Fulvio Papi touches on topics such as the post-pandemic, the birth as a philosophical question, the latest novel by Sandro Veronesi, and offers us a set of reflections on his own youthful reception of Gramsci's thought.

The section dedicated to "Special Contributions" is very rich. Each contribution develops significant aesthetic themes. Giovanni Ferrario shows, through the themes of the "wind image" and self-portrait, the rise of the act of painting that is innervated in pure sensitivity. The meritorious republication of Diego Lanza's essay, *The fool. On Socrates, Eulenspiegel, Pinocchio and other transgressors of common sense*, gives Sotera Fornaro the opportunity to retrace the central question of the essay by the great Greek scholar, inserting it in an engaging reinterpretation of the topics of intelligence and artificial intelligence. Augusto Mazzoni explores the theme of intentionality in the musical experience through David Lewin's model reinterpreted according to the most recent phenomenological concepts, such as embodied cognition. Roberto Taioli reconstructs the themes of the youth diary that Hegel wrote about a trip to the Bernese Alps, focused on anthropological observation and philosophical interest in the forces of nature. Davide Ciprandi analyzes the topics of violence and gender oppression in the libretto of Verdi Stiffelio's opera, and in the subsequent version of Aroldo.

The reviews section is dedicated to writings by Patrizia Pozzi, Fulvio Papi, Fabio Minazzi, Davide Assael, Hans Rainer Sepp, and to the volume XXVI of the Complete Works of Marx-Engels, containing their ethno-anthropological writings.

The journal closes with the memory of four protagonists who enriched our cultural and civil life with their vision and projects. Giancarlo Consonni reconstructs the story not only professional and research, but also existential and ideal of the architect Lodovico Meneghetti; Mario Fadda goes through moments of intense moral and political reflection recalling the figure of Ernesto Baroni; Fulvio Papi remembers the publisher Paolo Veronesi; Emilio Renzi recalls the scenic inventions of Giuliano Scabia.